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Mel Bay's

FAMOUS BLUES BASS LINES

by Larry McCabe

Featuring music by the Heat-Seeking Missile Blues Band
Engineer: Fred Chester

QWIKGUIDE™

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Fingerings

The suggested fretting-hand fingerings in the music staff are not absolute, and you can modify any fingering if you have a better idea.

1 = First finger 2 = Second finger 3 = Third finger 4 = Fourth finger

Transposing the Patterns

The following table shows how to easily transpose any of the "C" patterns in this book to any other chord. Two options are given for each transposition; always choose the one which is most practical.

C (C7, Cm, etc.) to D♭ (D♭7, D♭m, etc,):	Up 1 fret or down 11 frets.
C (C7, Cm, etc.) to D (D7, Dm, etc.):	Up 2 frets or down 10 frets.
C (C7, Cm, etc.) to E♭ (E♭7, E♭m, etc.):	Up 3 frets or down 9 frets.
C (C7, Cm, etc.) to E (E7,Em, etc.):	Up 4 frets or down 8 frets.
C (C7, Cm, etc.) to F (F7, Fm, etc.):	Up 5 frets or down 7 frets.
C (C7, Cm, etc.) to G♭ (G♭7, G♭m, etc.):	Up 6 frets or down 6 frets.
C (C7, Cm, etc.) to G (G7, Gm, etc.):	Up 7 frets or down 5 frets.
C (C7, Cm, etc.) to A♭ (A♭7, A♭m, etc.):	Up 8 frets or down 4 frets.
C (C7, Cm, etc.) to A (A7, Am, etc.):	Up 9 frets or down 3 frets.
C (C7, Cm, etc.) to B♭ (B♭7, B♭m, etc.):	Up 10 frets or down 2 frets.
C (C7, Cm, etc.) to B (B7, Bm, etc.):	Up 11 frets or down 1 fret.

The musical example on page 5 shows how to play an entire blues song with one four-beat C7 pattern transposed to F7 and G7.

The Companion CD

1. Several "A" tuning notes are on track 1 of the companion CD.

2. The CD, recorded in stereo, is mixed as follows: Center: Drums and rhythm guitar Left: **Bass** Right: Lead guitar

The rhythm guitar parts heard on the CD are taught in Mel Bay's ***101 Bad-to-the Bone Blues Guitar Rhythm Patterns.*** The lead guitar parts are taught in Mel Bay's ***Famous Blues Guitar Lines.***

3. If you wish, you may remove either the lead guitar or the bass by turning down the appropriate speaker.

4. The patterns are recorded at a moderate tempo for ease of learning.

Procedure

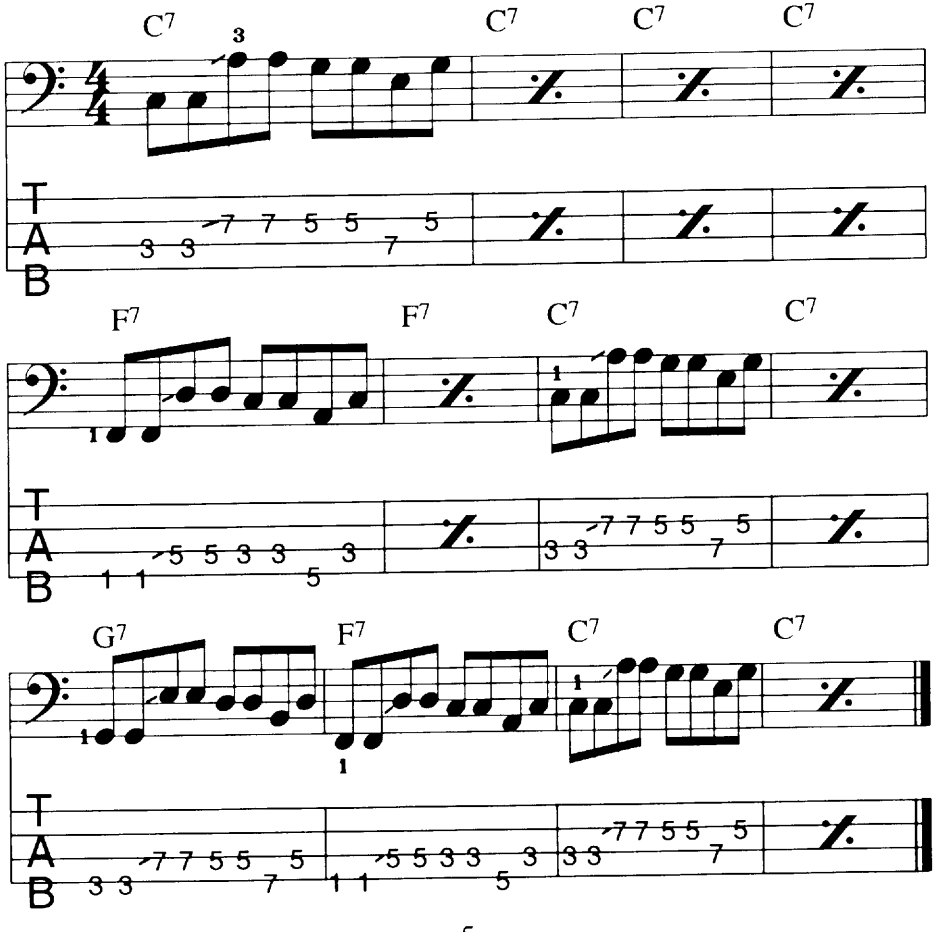
Feel free to work through the examples in any order. If you encounter a pattern that is too difficult, try another one and return to the more challenging example later.

PLAYING A BASS PATTERN TO A 12-BAR BLUES PROGRESSION

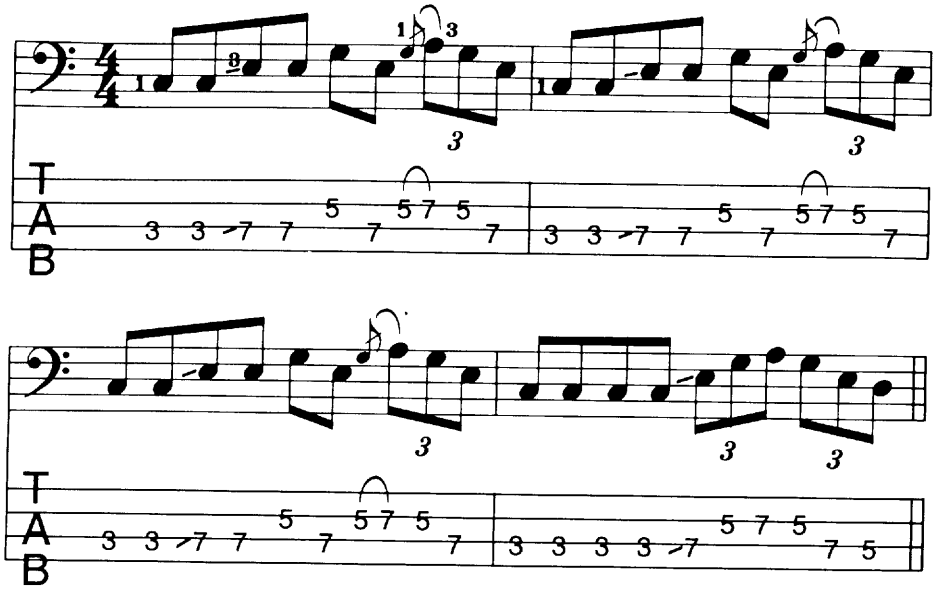
After you learn a few patterns from this book, your next goal will be to apply the patterns to "real" blues songs. In order to play a basic 12-bar blues progression in the key of C, you must be able to play patterns to the following chords: C7, F7, G7.

The music below shows how the three chords are often arranged in a simple *12-bar blues progression.* This chord progression is used in thousands of "real" blues and rock songs ("Johnny B. Goode," etc.).

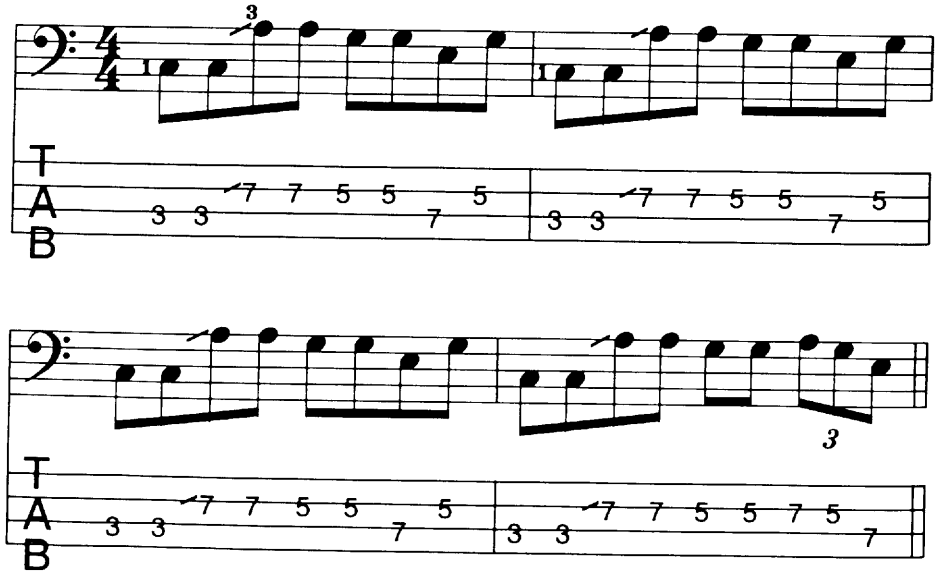
Here we have applied the C7 pattern from the first measure of Pattern 1 (page 6) to both the F7 and G7 chords. We are now able to play an "entire" blues progression that is based on one simple pattern.



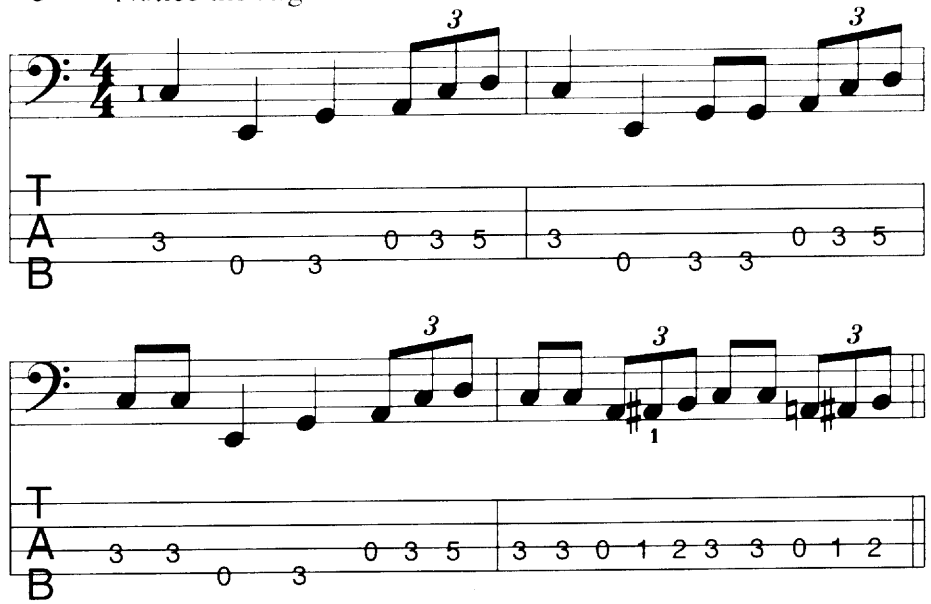
1 The *slide* up to E can be either a 1-fret or a 2-fret slide.



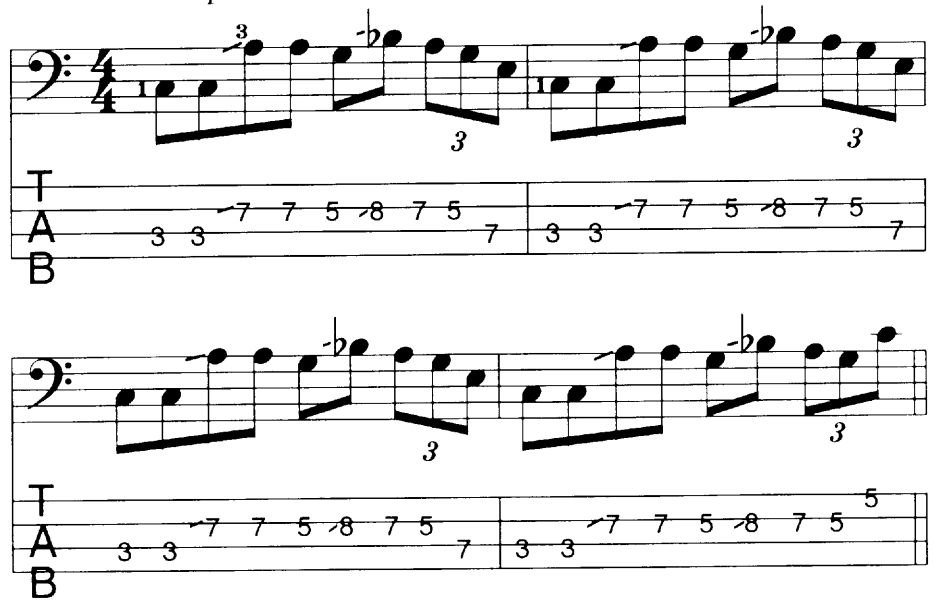
2 Slide up to the A note from 2 frets below.



3 Notice the slight variations in the first three measures.



4 Slide up to the flatted seventh tone (B♭) from 1 fret below.
Slide up to the sixth tone (A) from 2 frets below.



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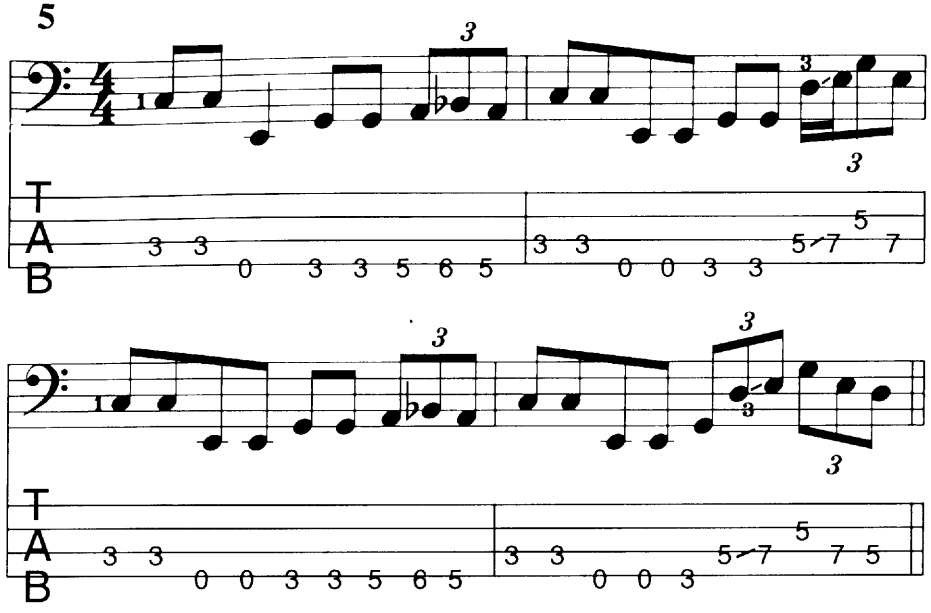

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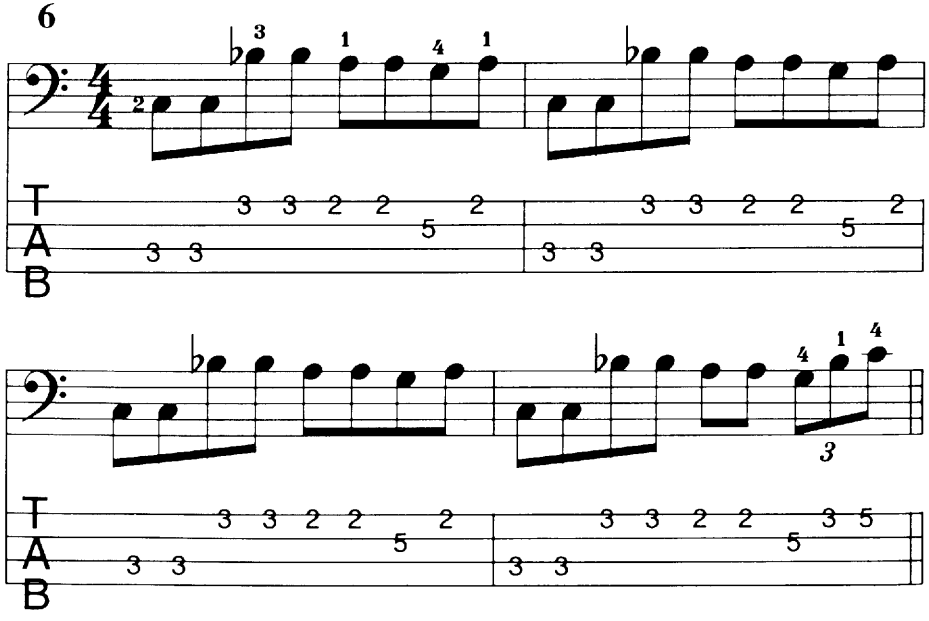

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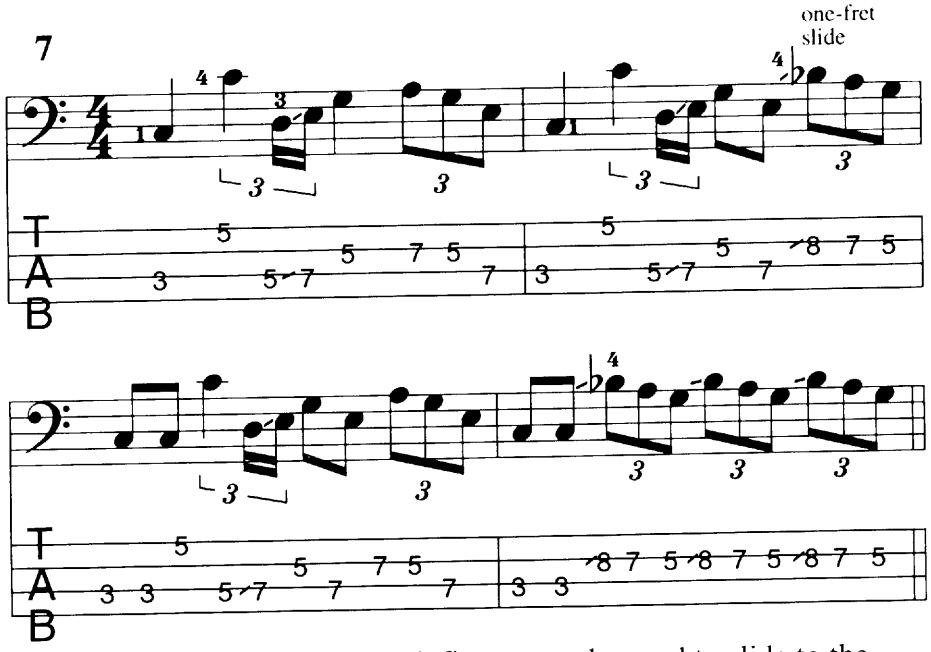
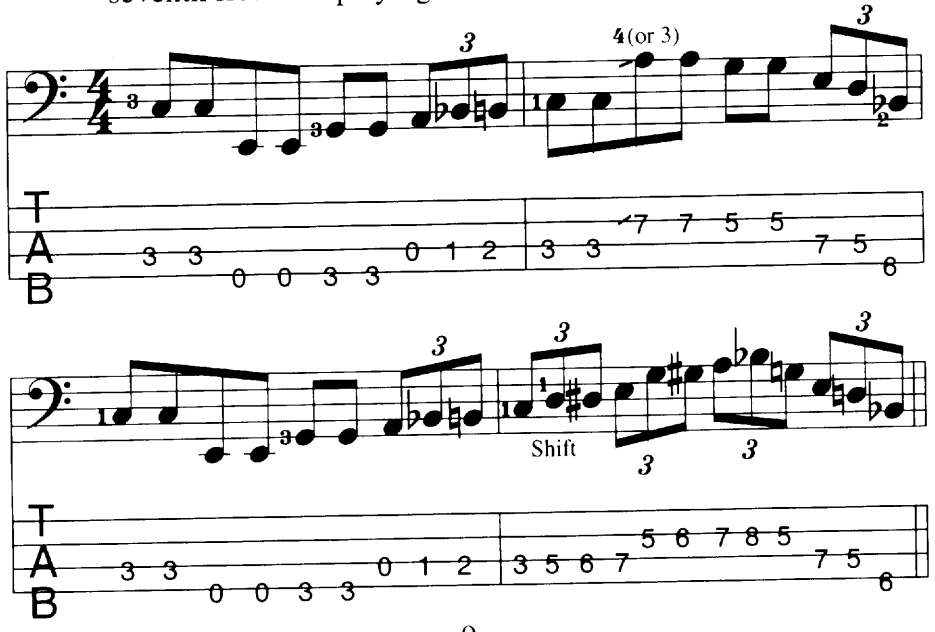


8 Either the third or fourth finger may be used to slide to the seventh fret after playing the third fret with the first finger.



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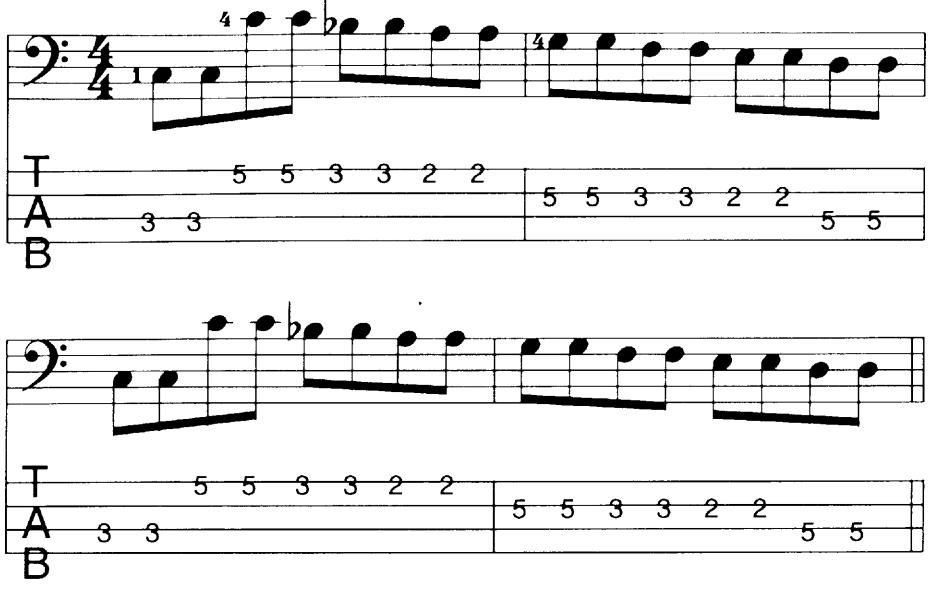

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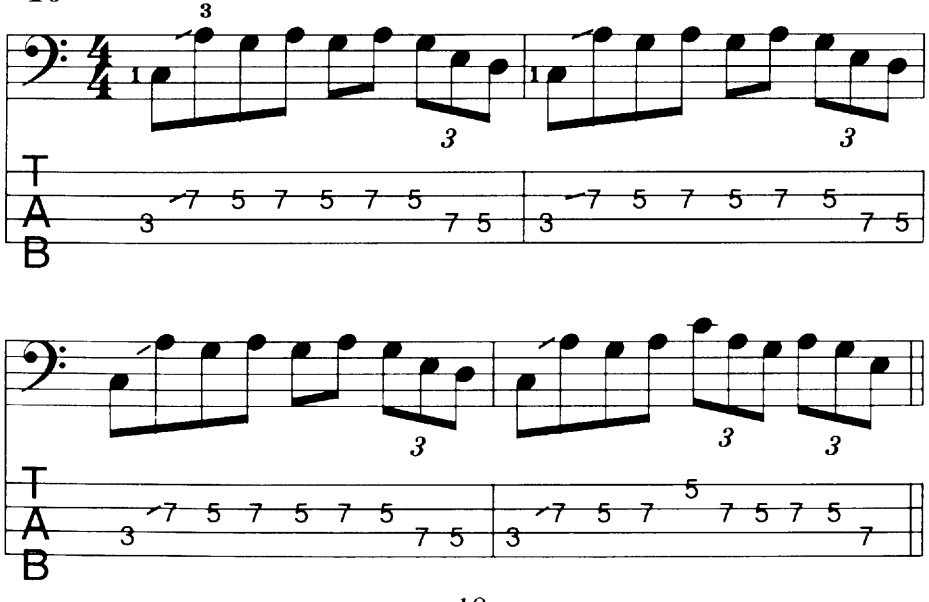

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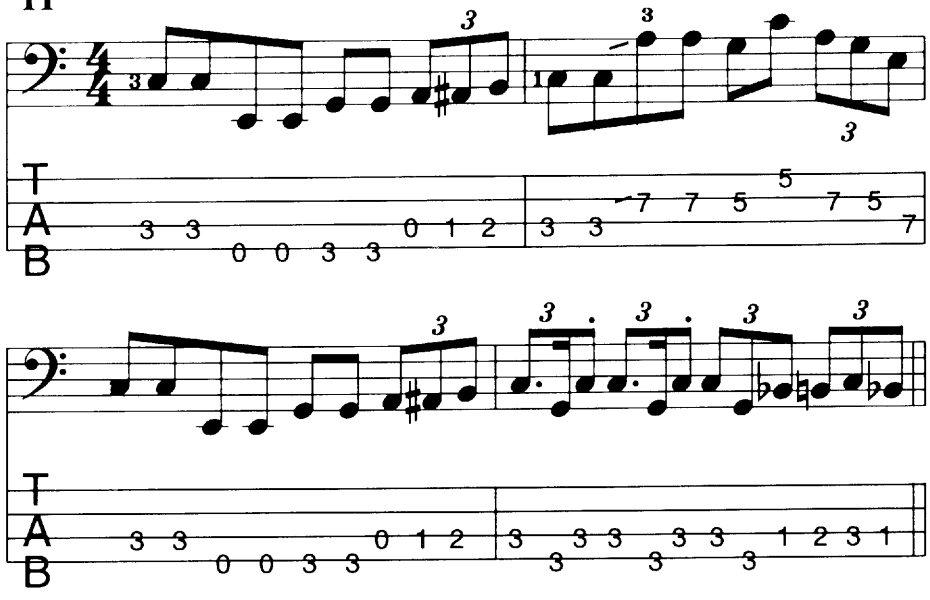

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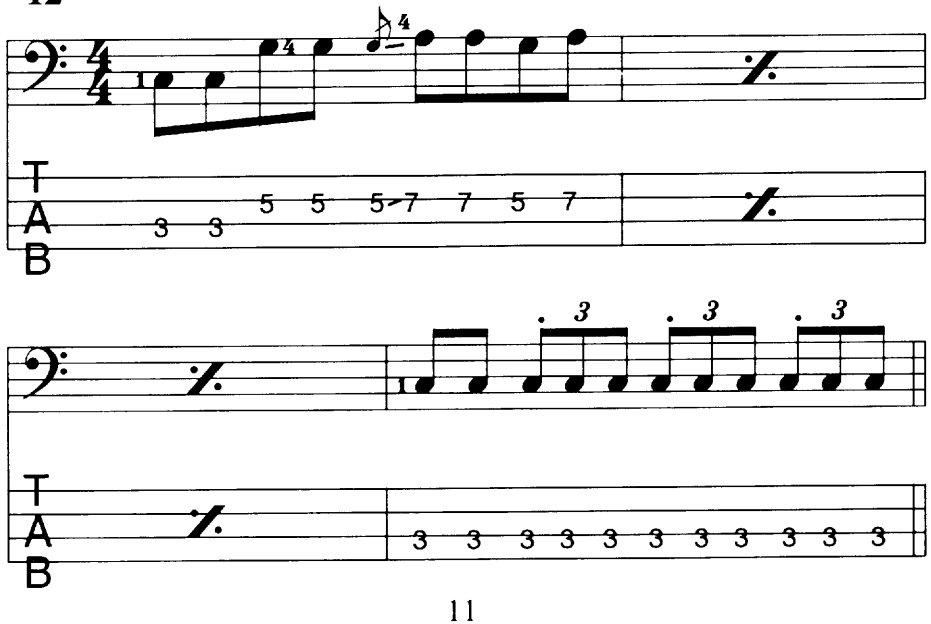

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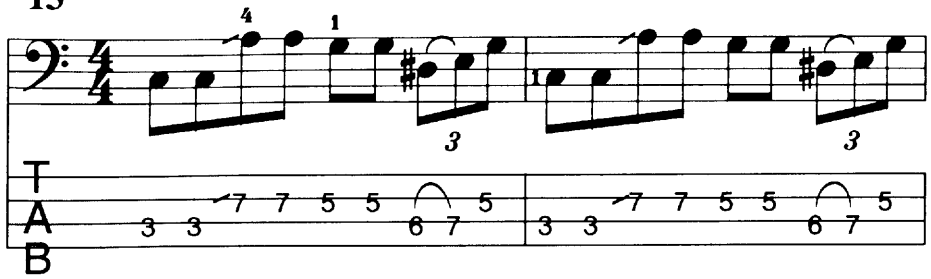

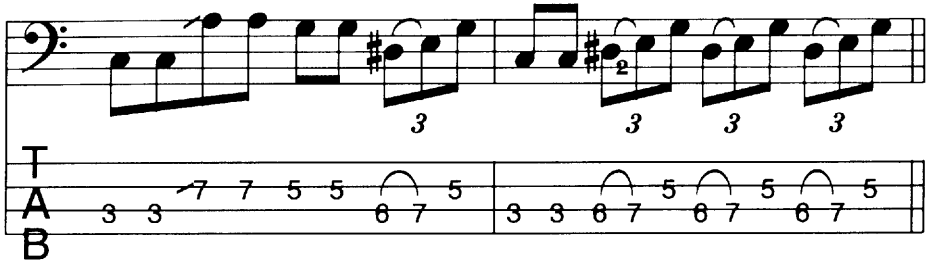

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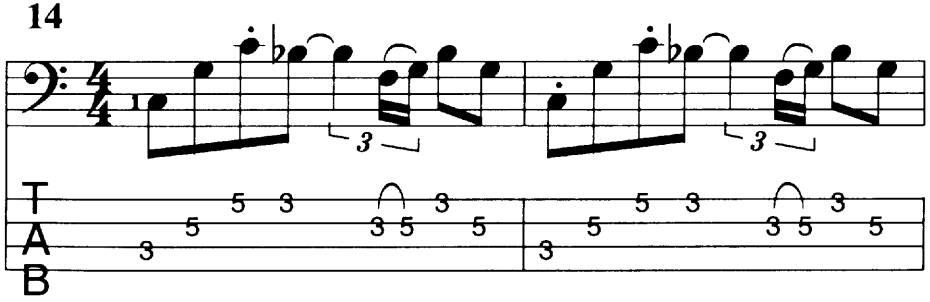

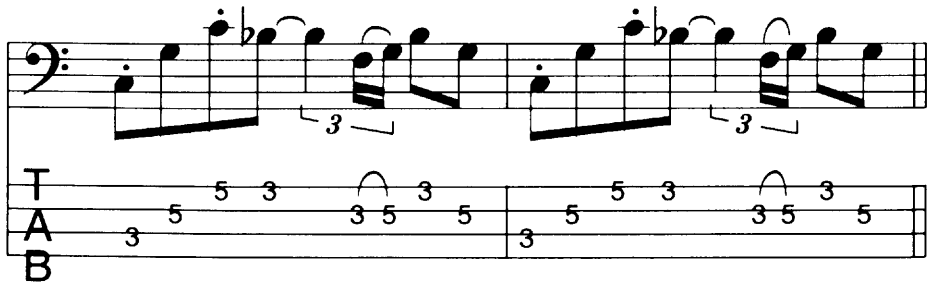

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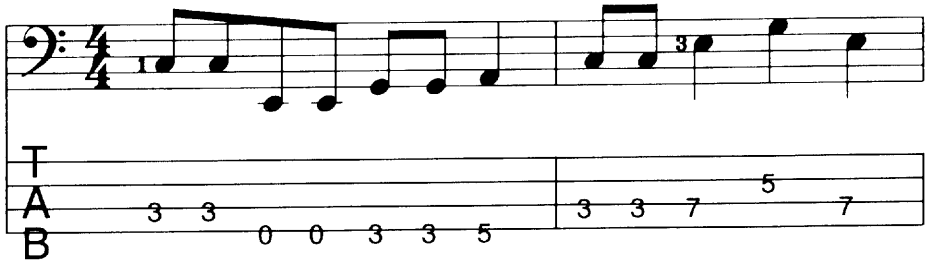

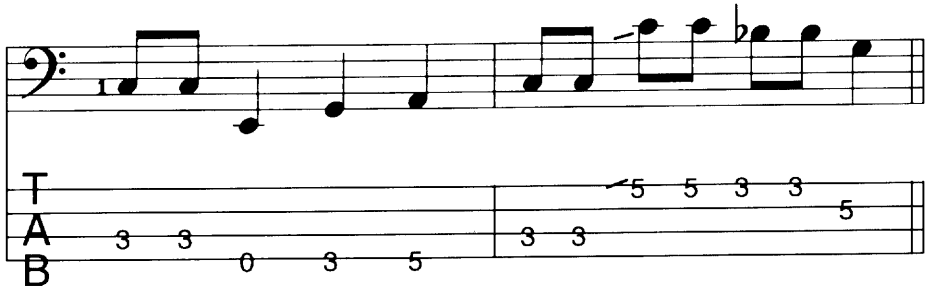

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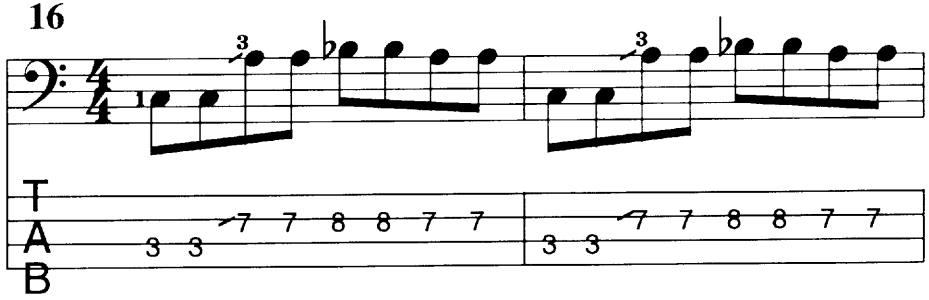

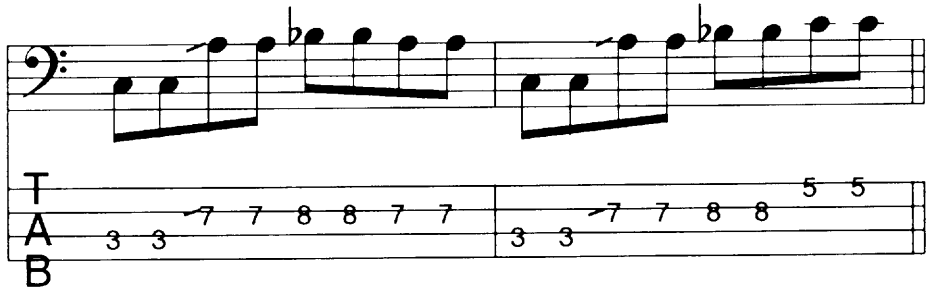

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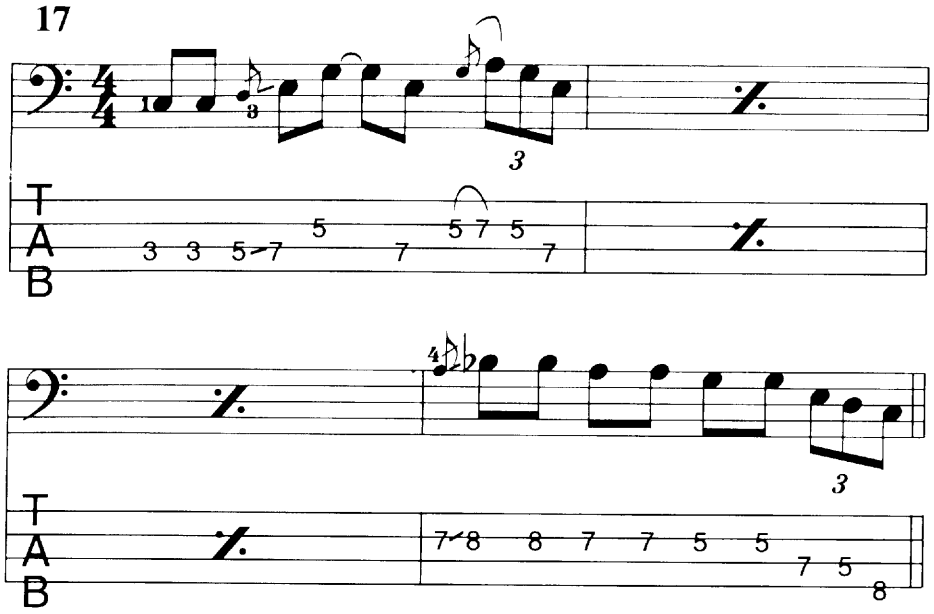

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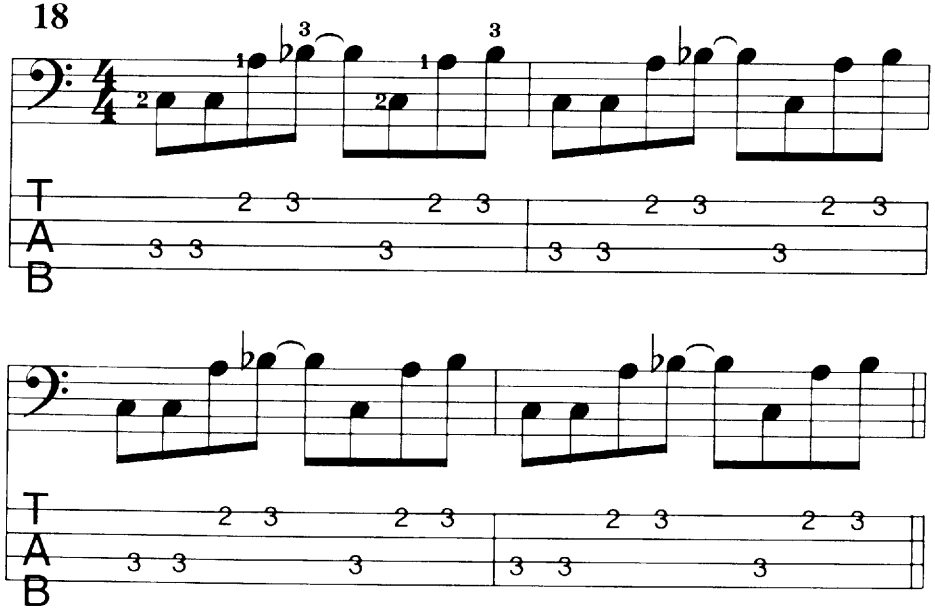

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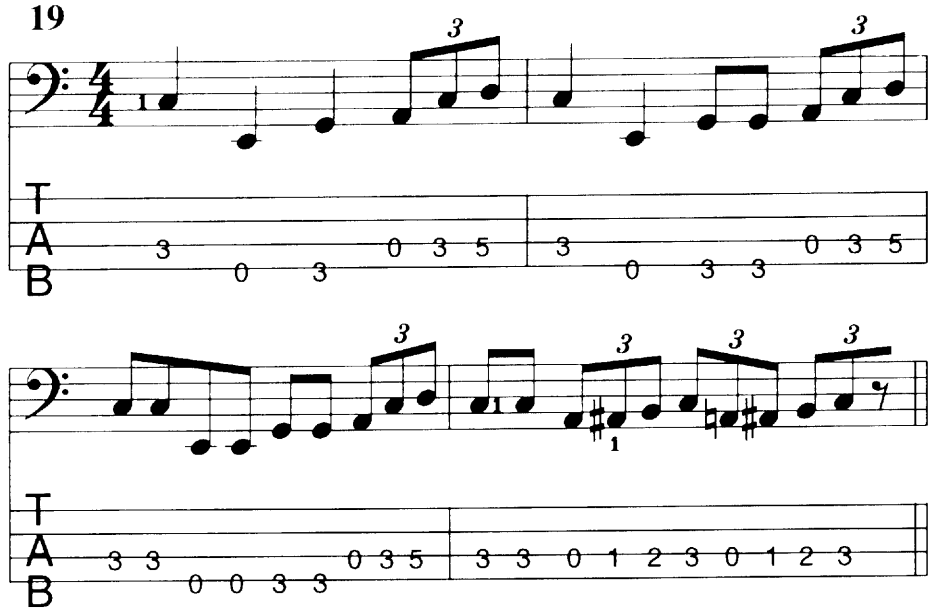

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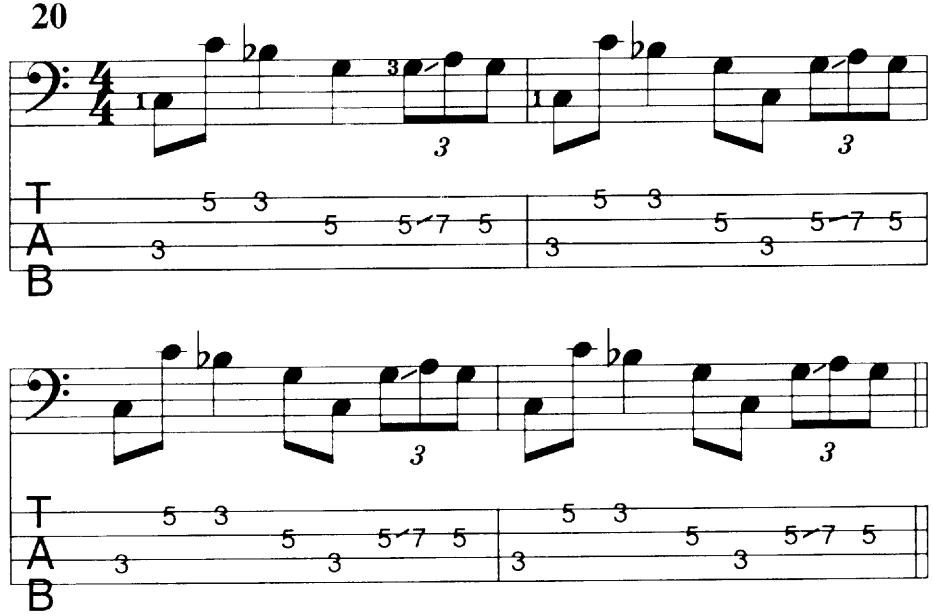

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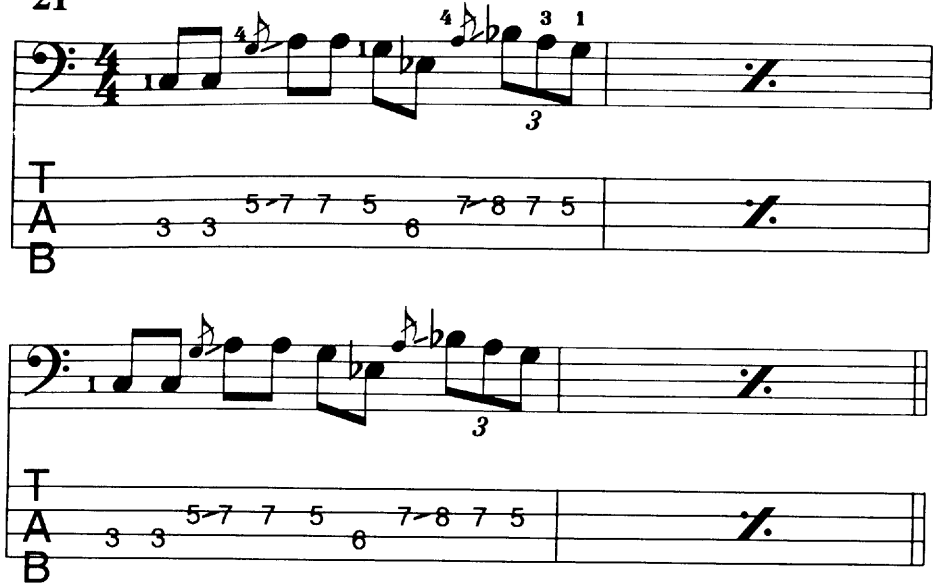

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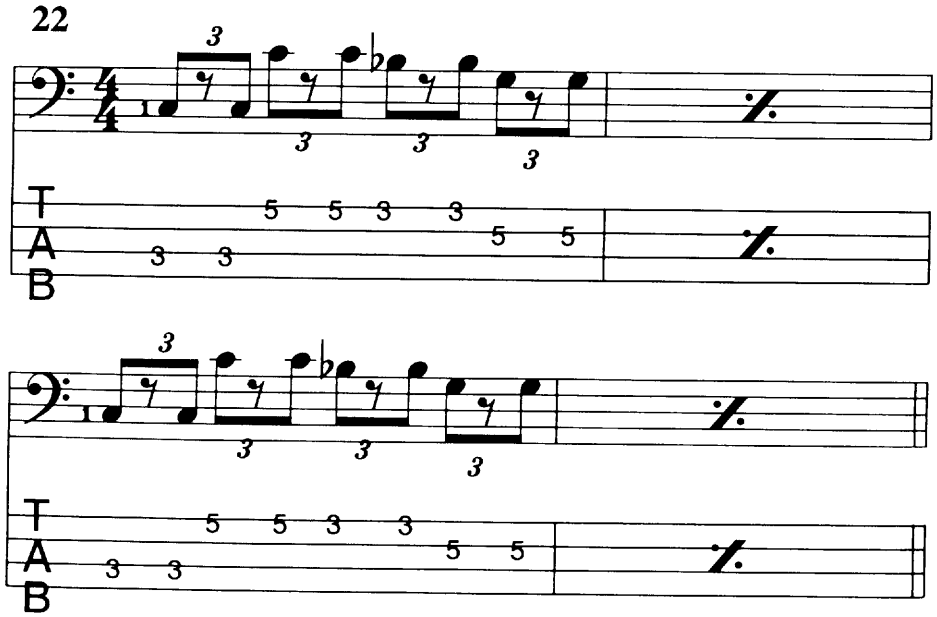

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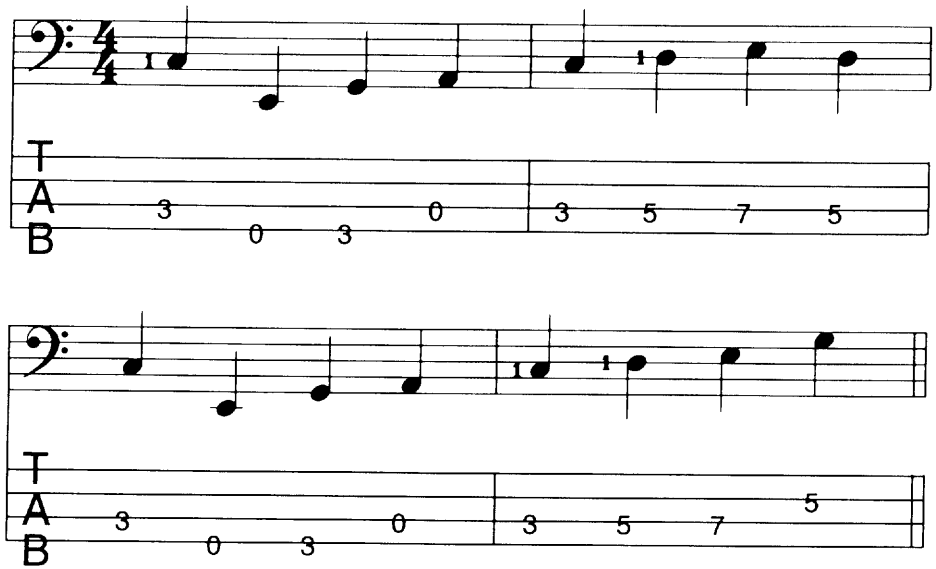

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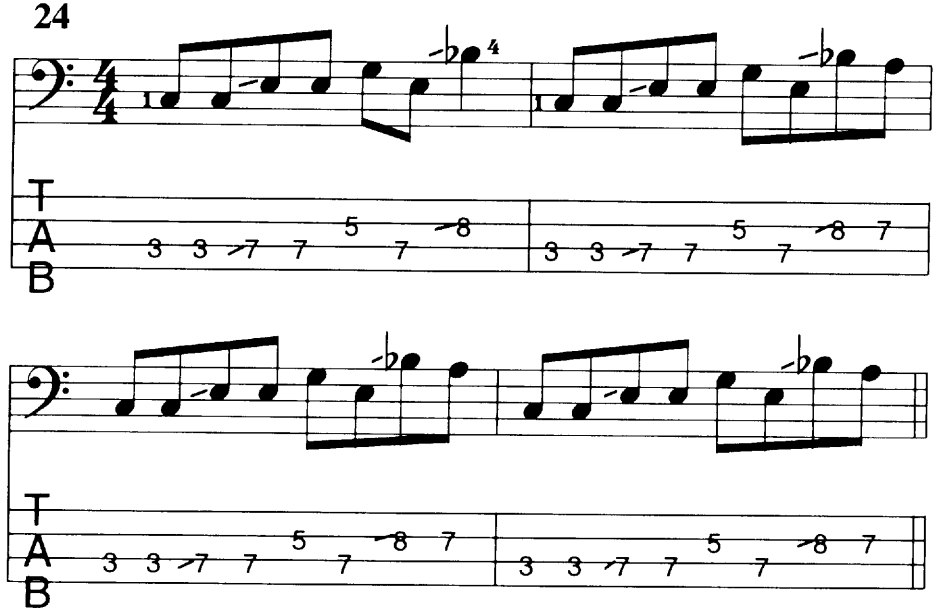

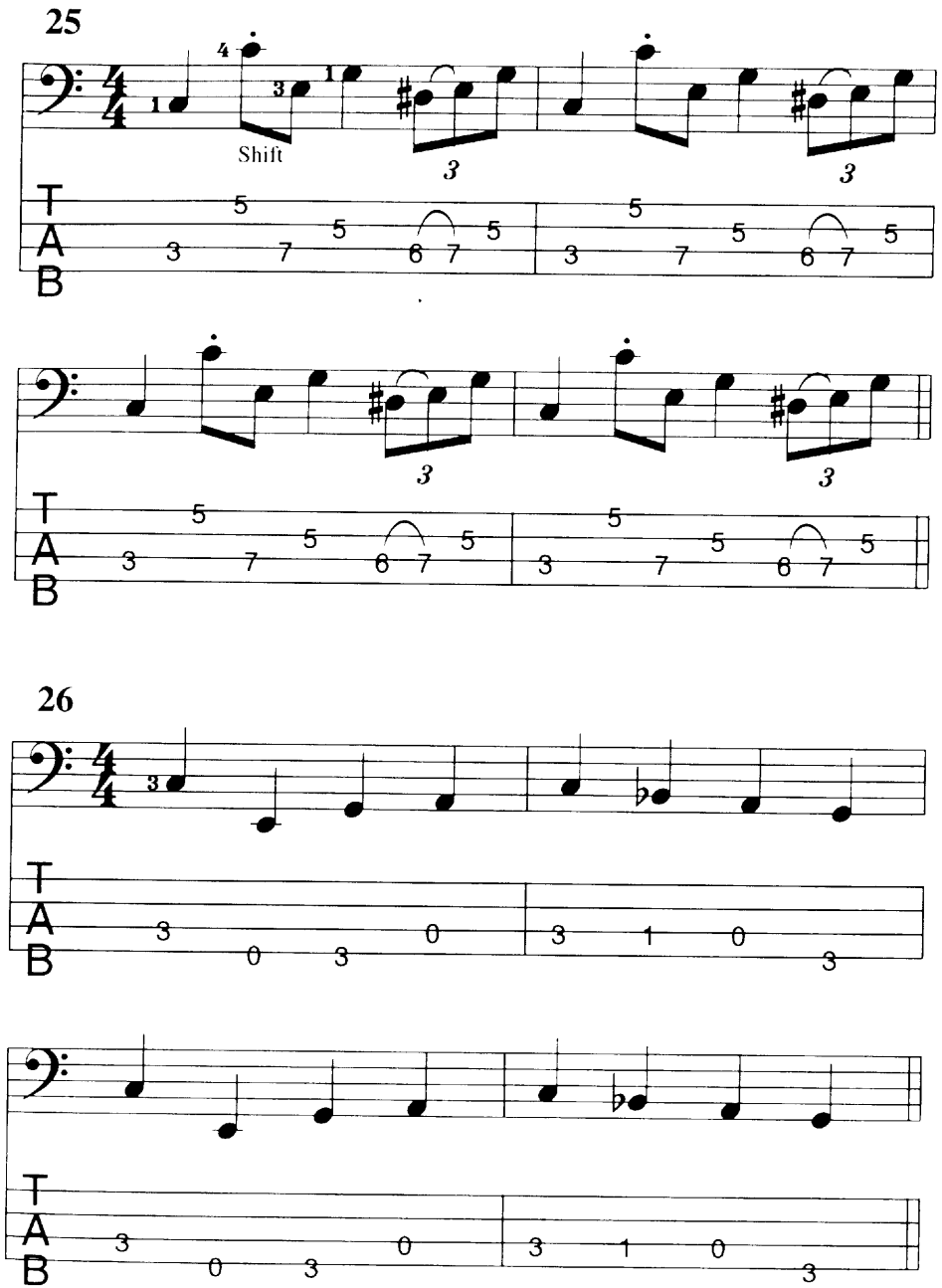
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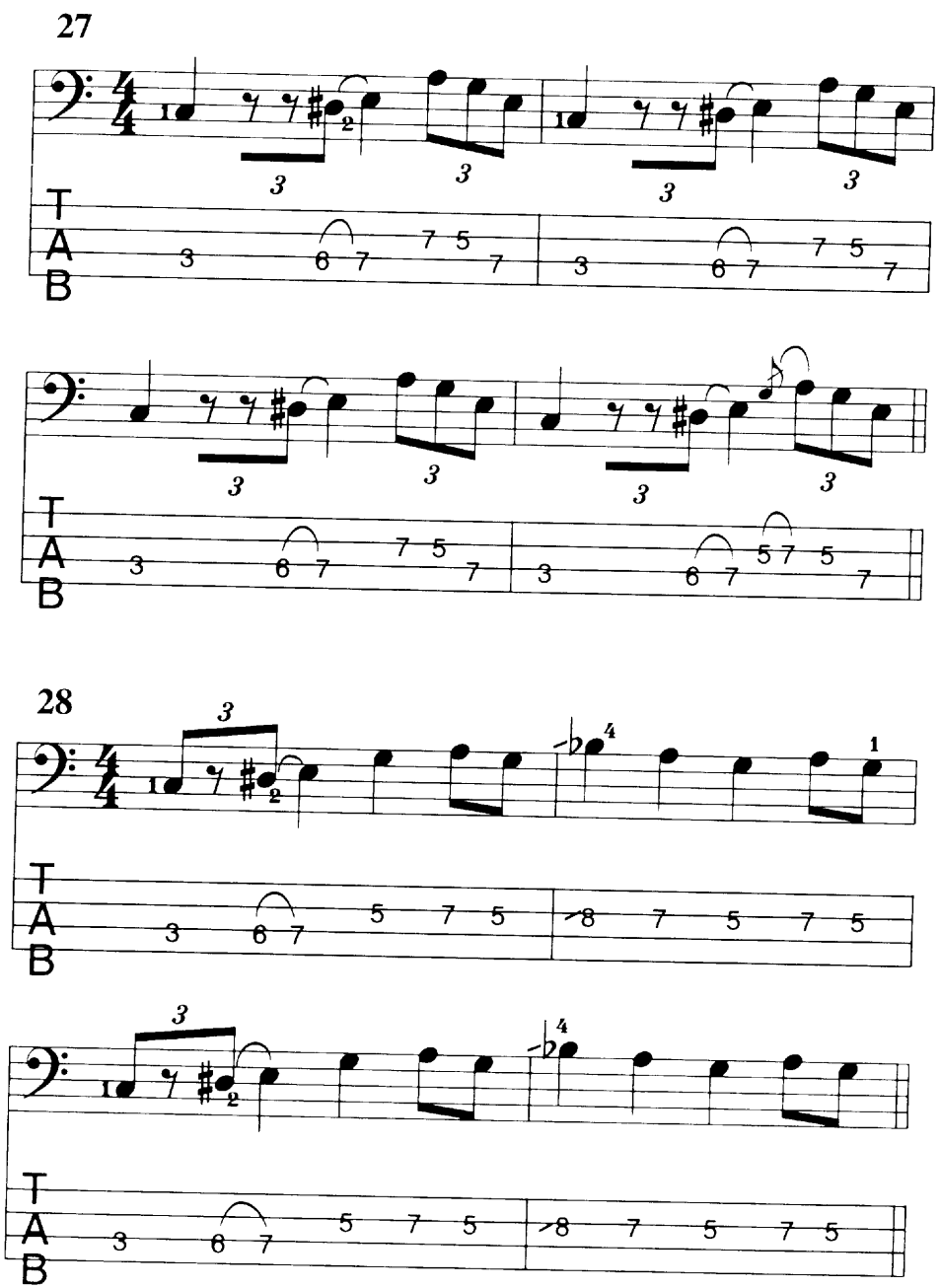
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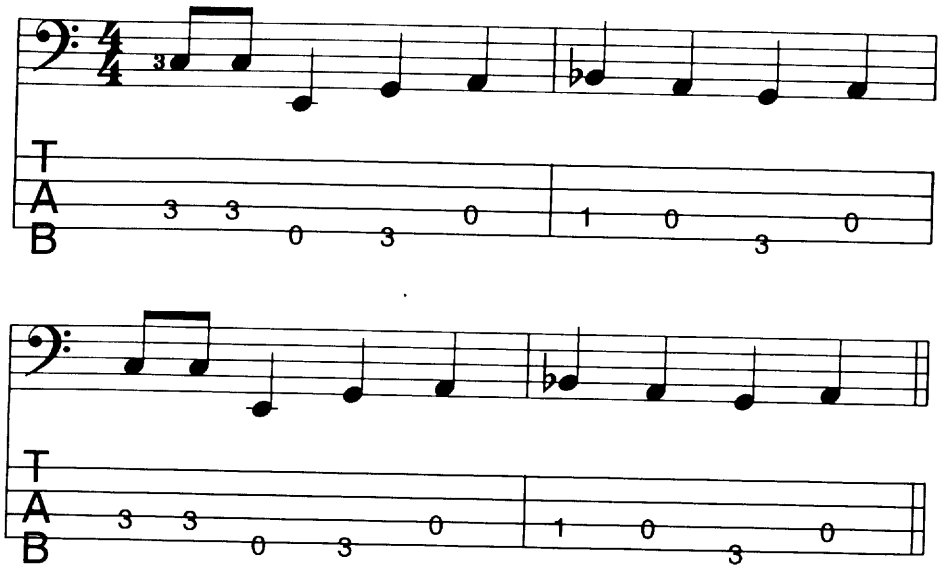

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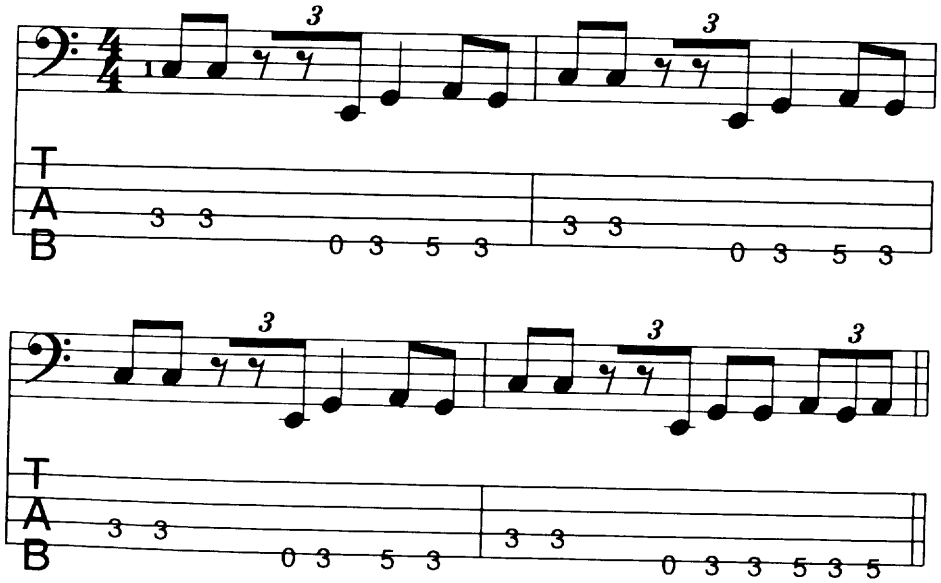

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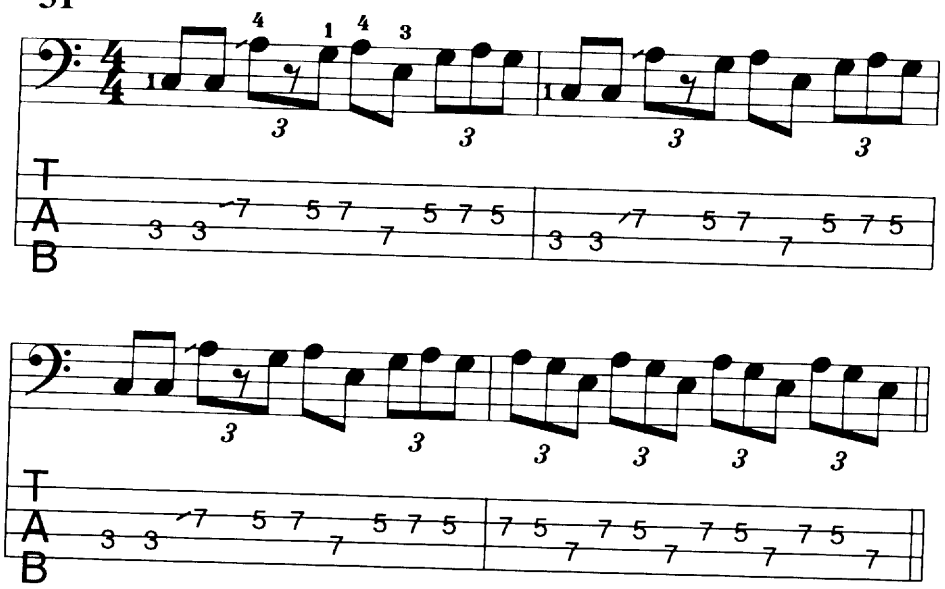

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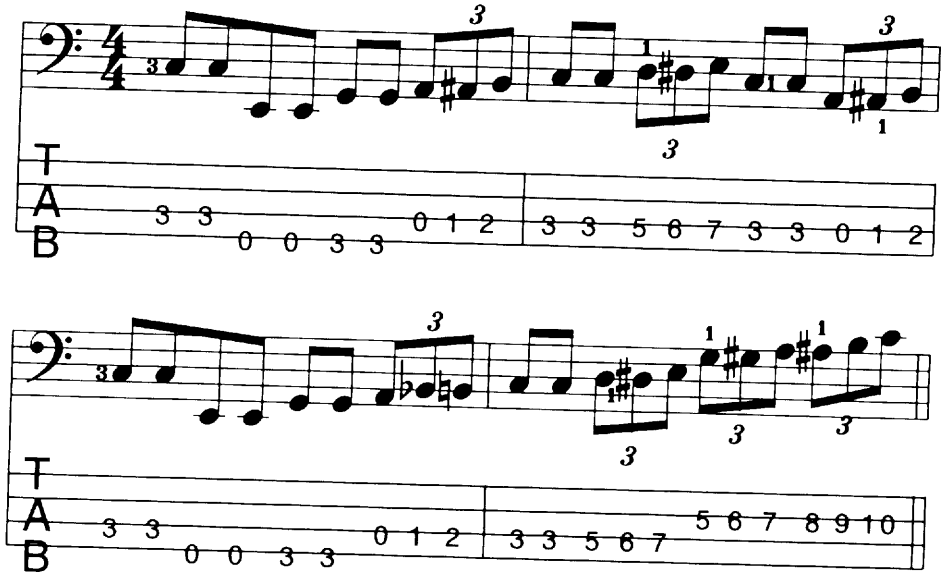

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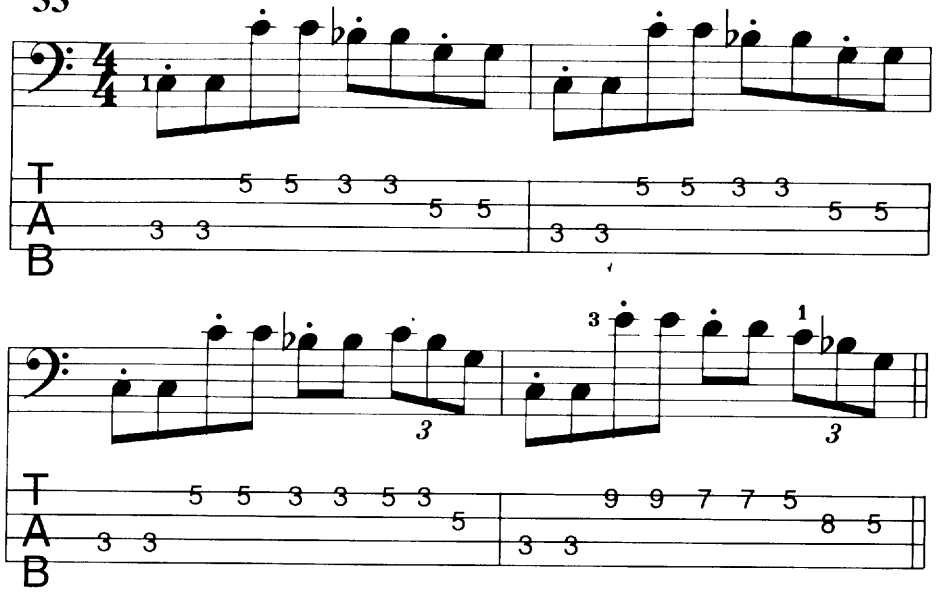

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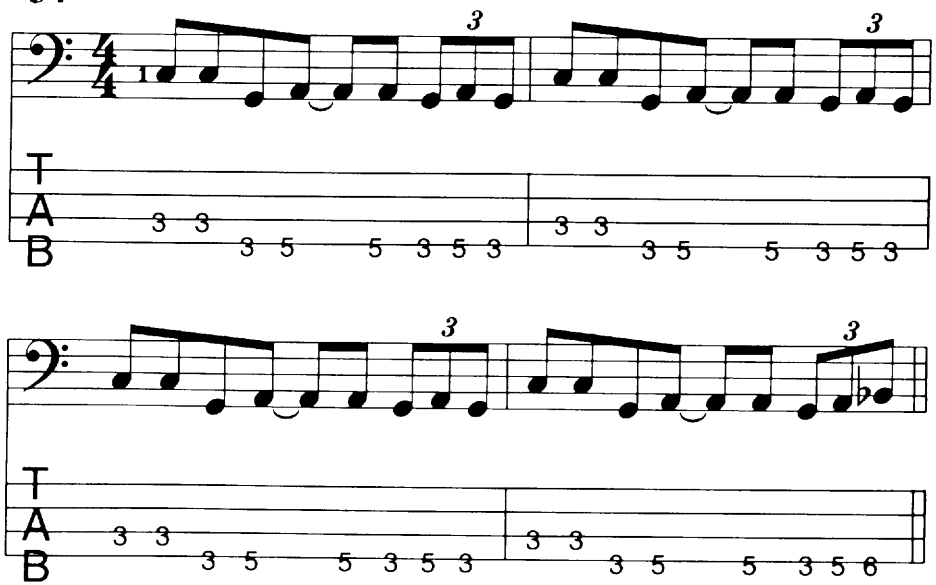

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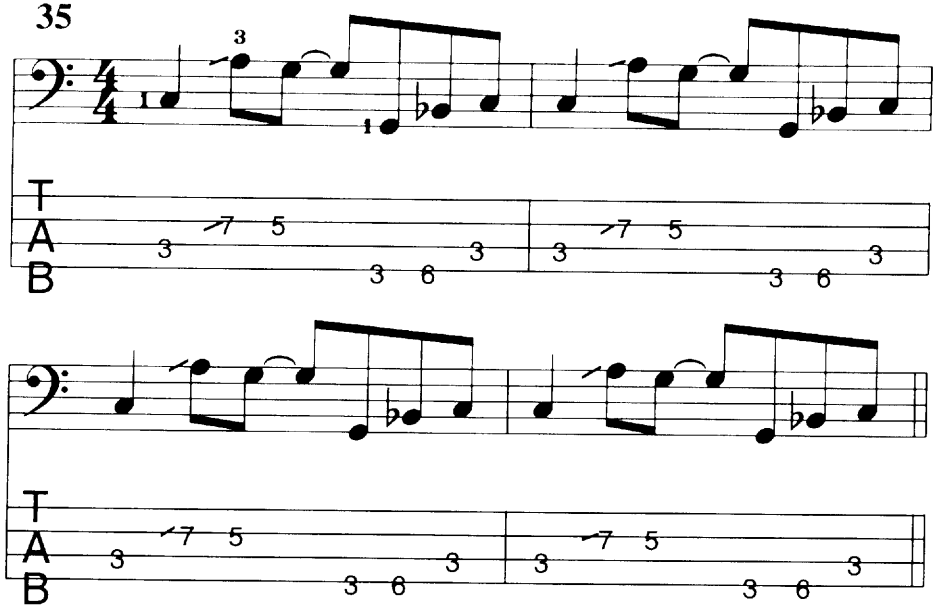

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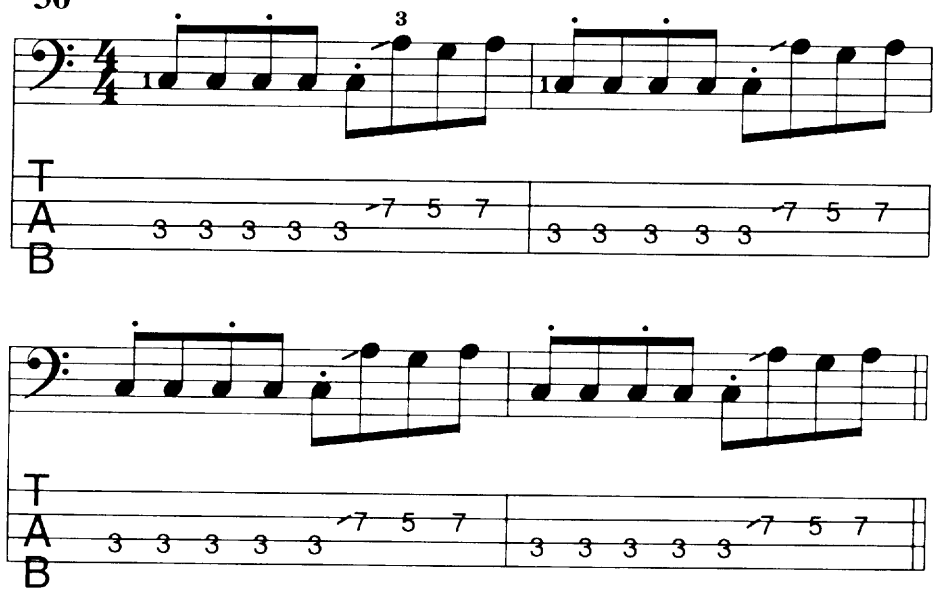

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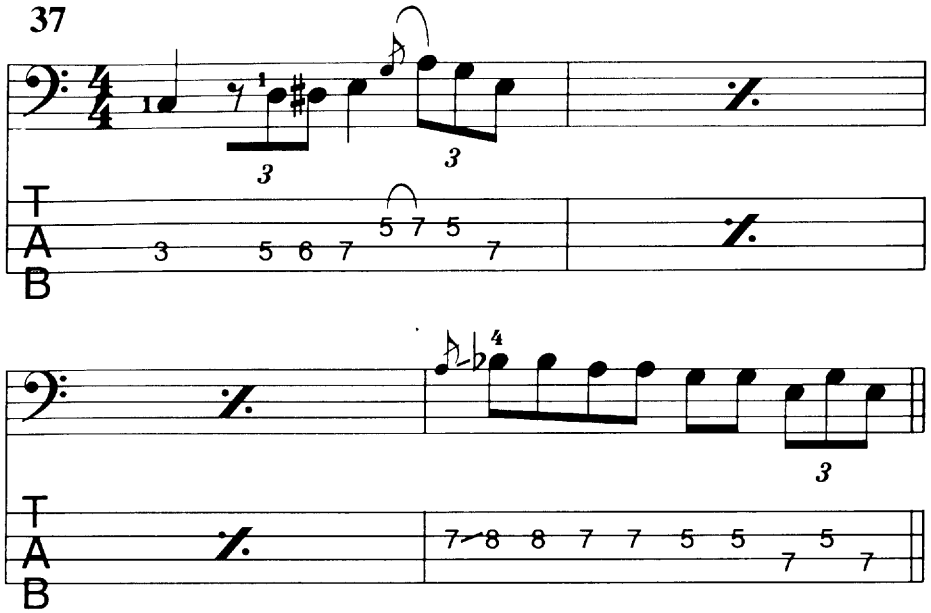

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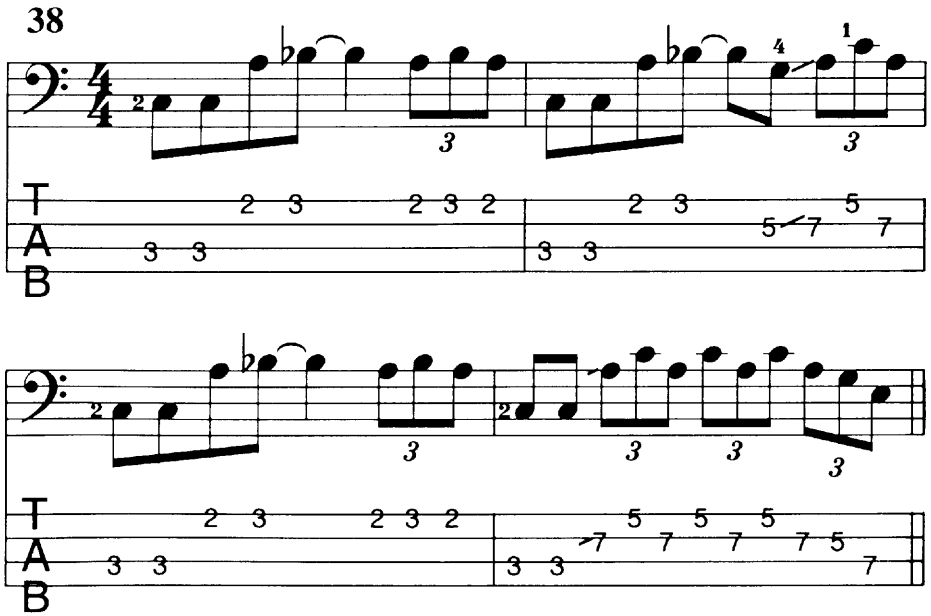

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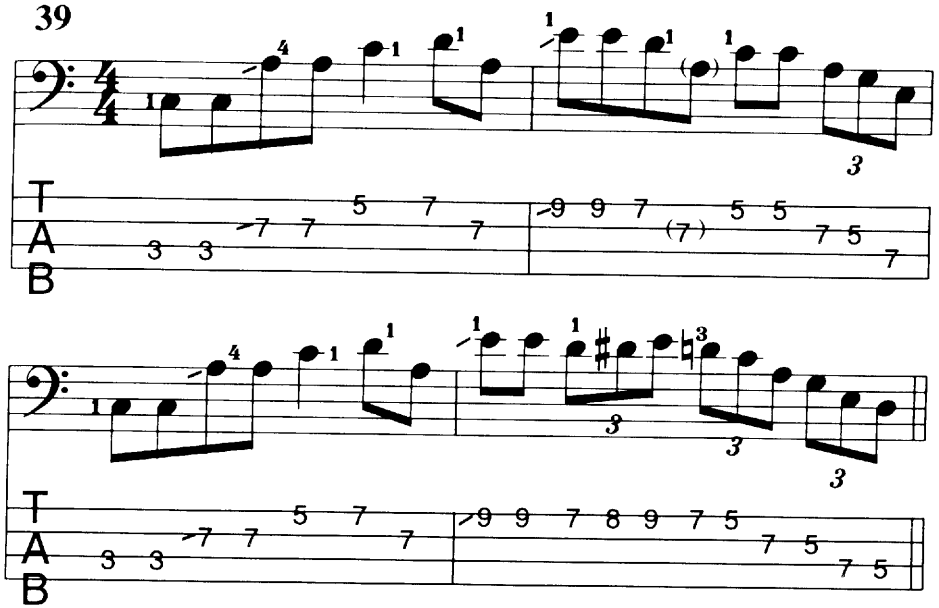

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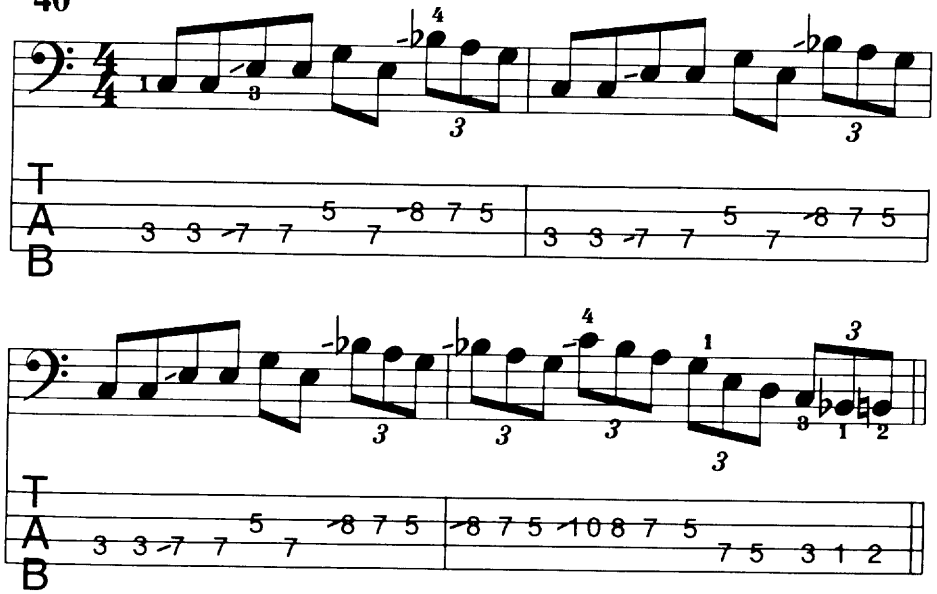

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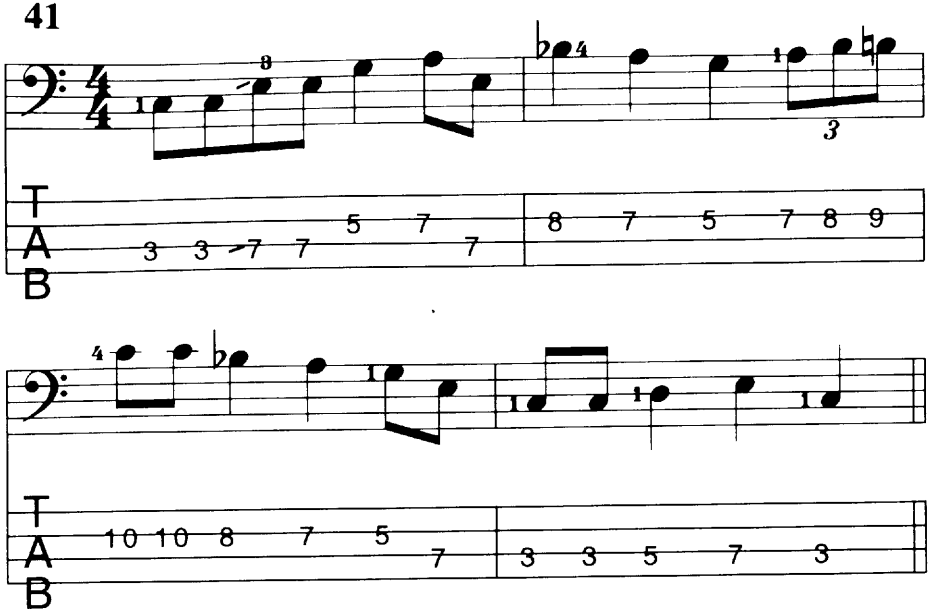

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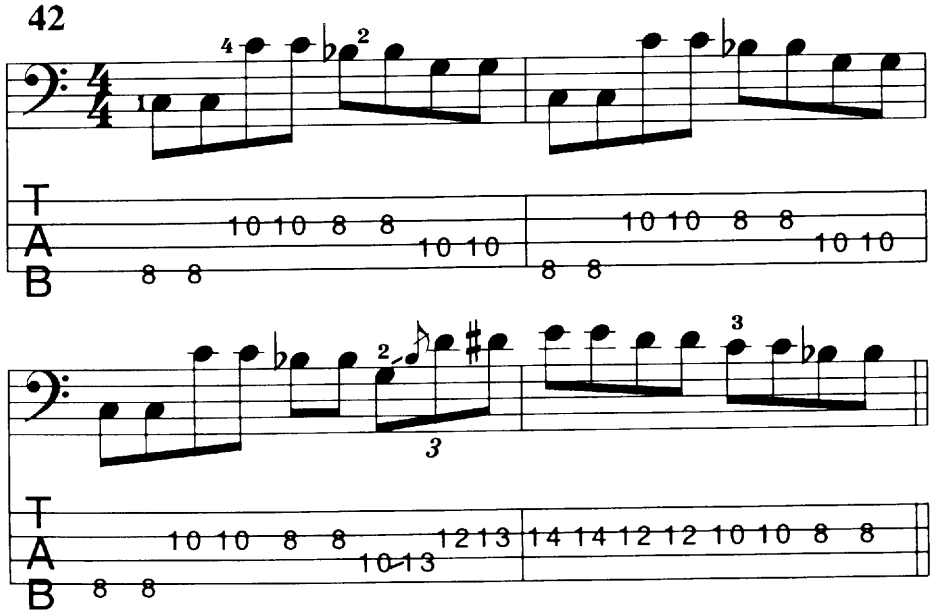

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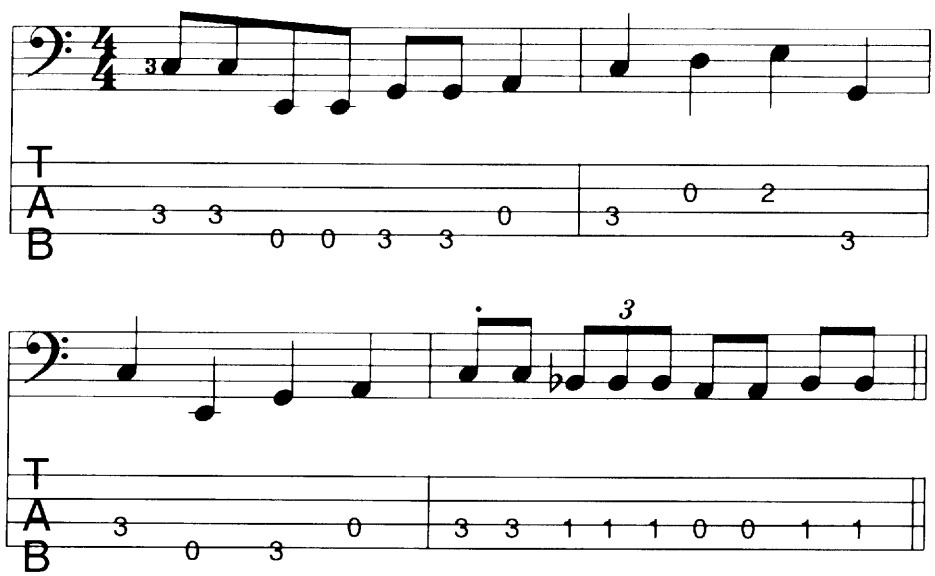
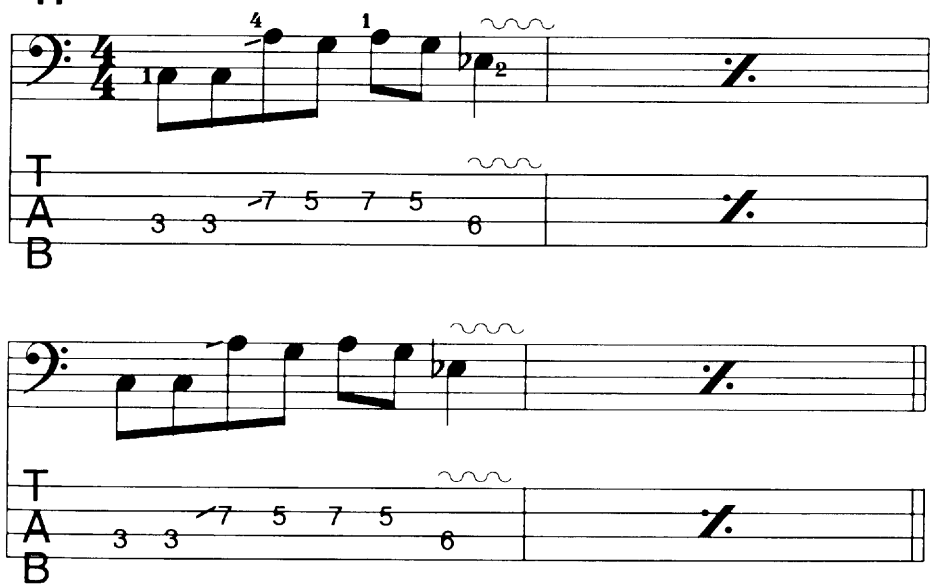
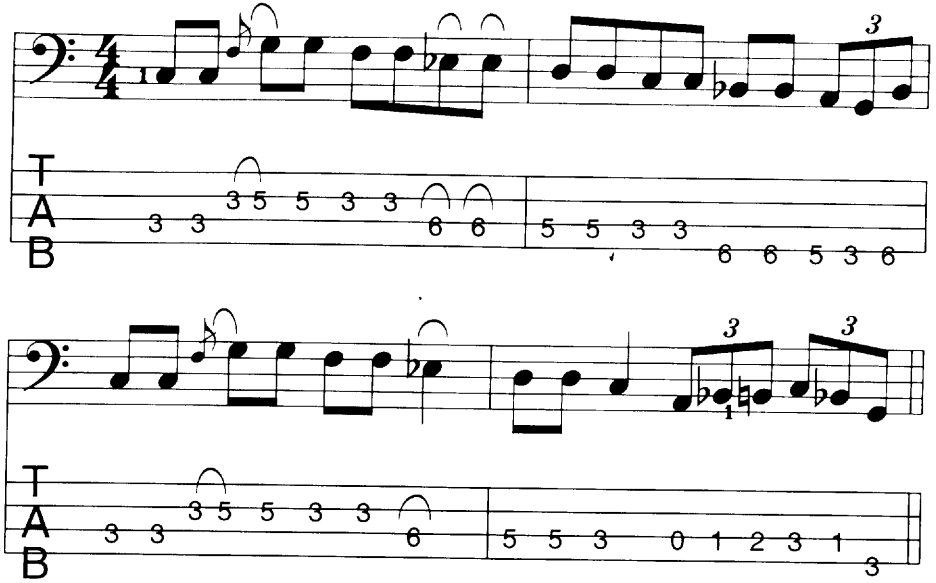


44

〰〰 Vibrato. "Shake" or bend the note slightly 2 or 3 times.



45 Slightly bend (pull) the E♭ notes in measures 1 and 3.



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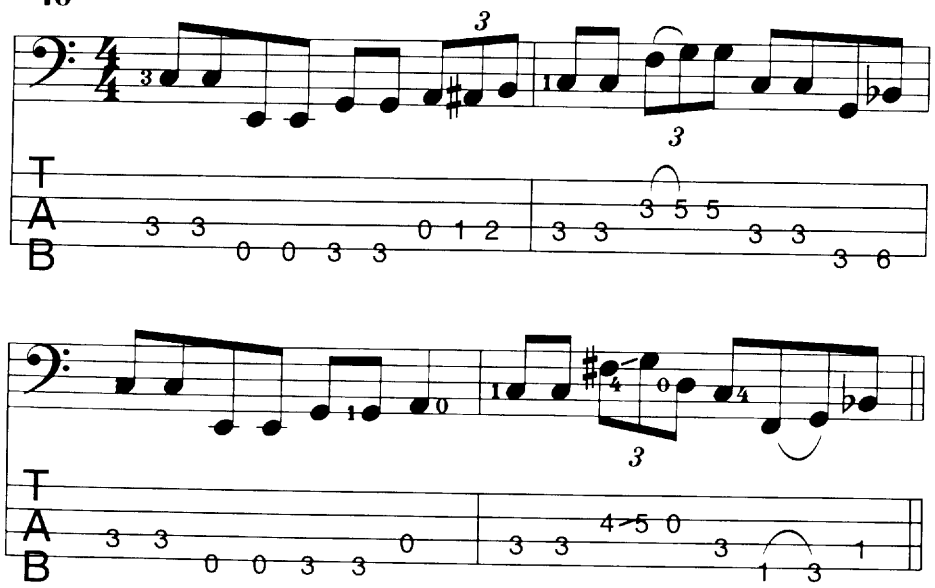

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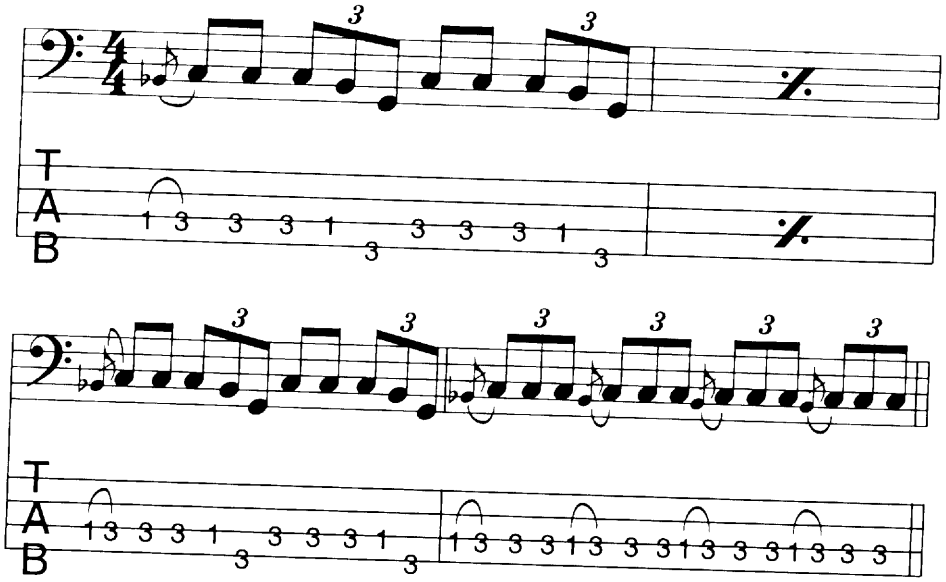

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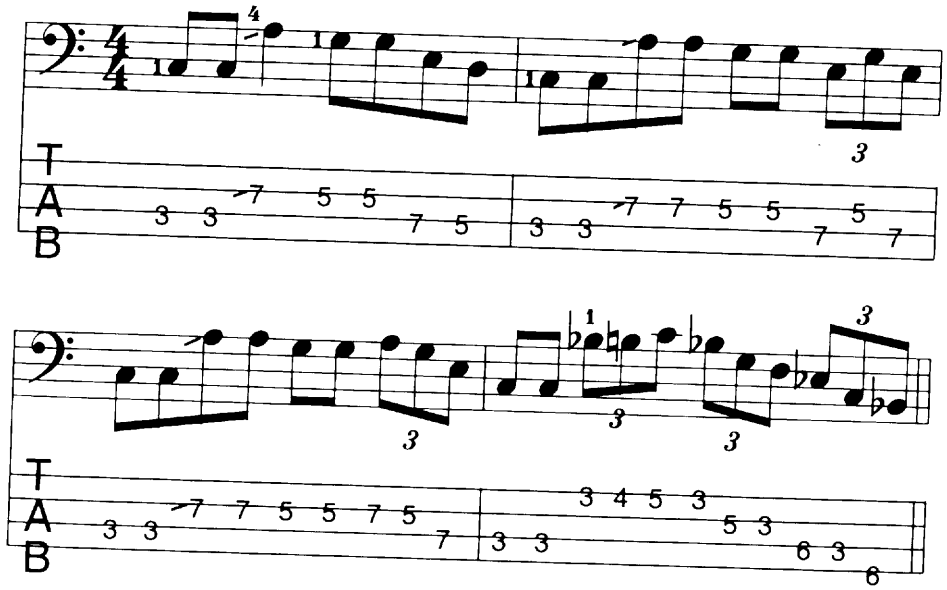
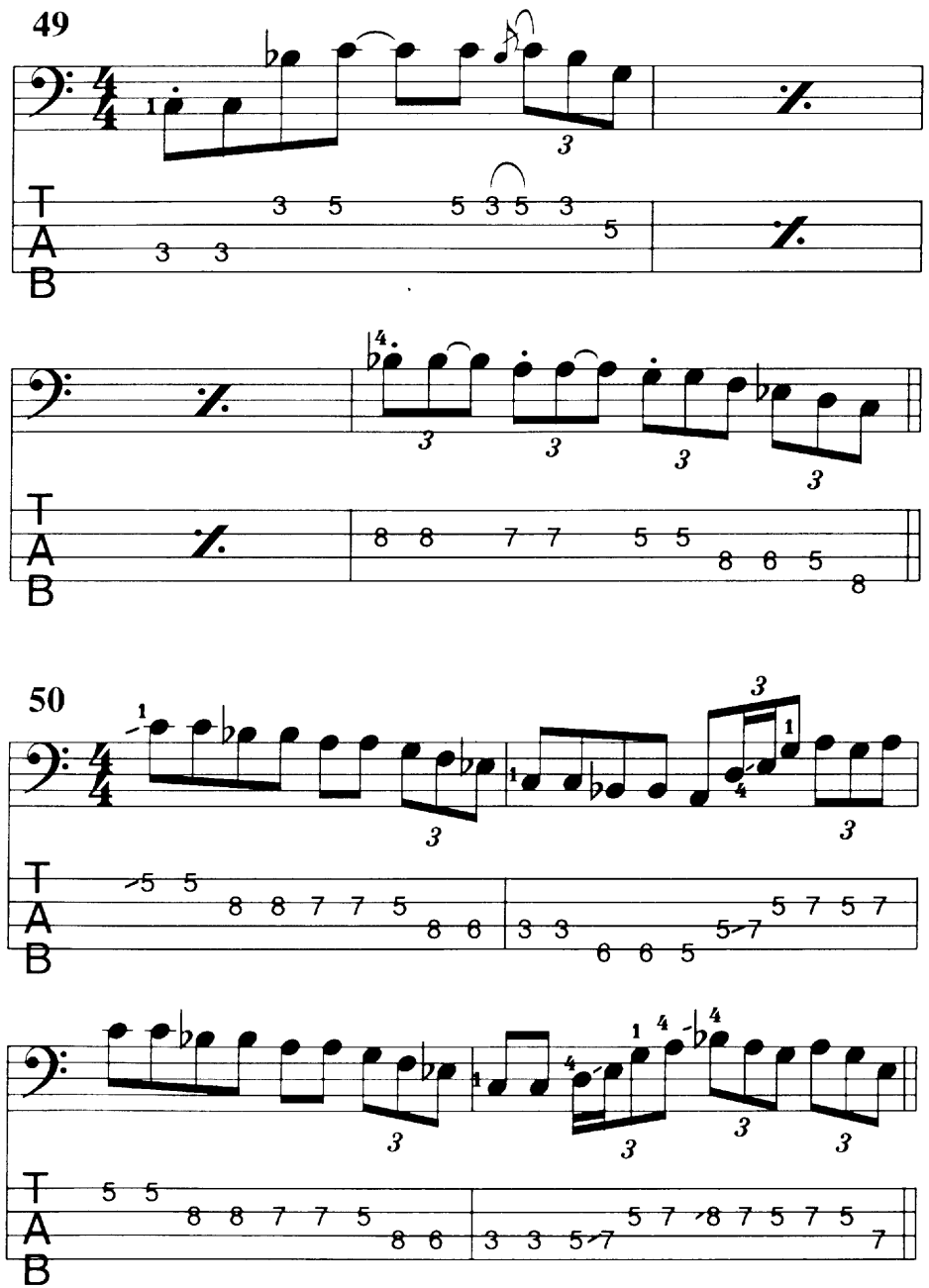


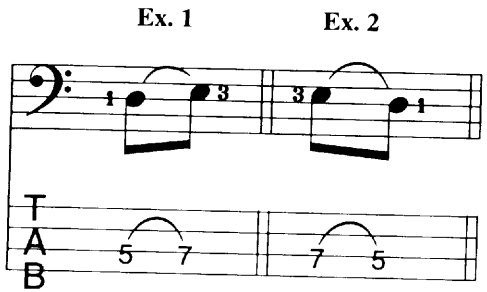


Guide to Symbols

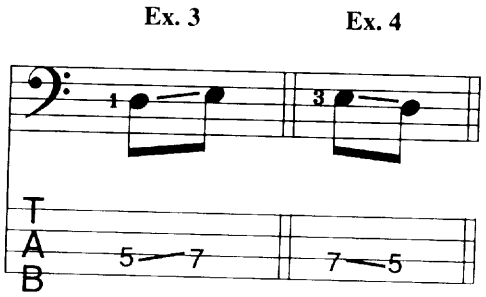
Fretting-Hand Fingering

1 = Index finger 2 = Middle finger
3 = Ring finger 4 = Little finger

Each symbol described below represents a certain type of *slur*. Slurring produces two *(or more)* pitches with one attack.
Note: Slurs can be combined.

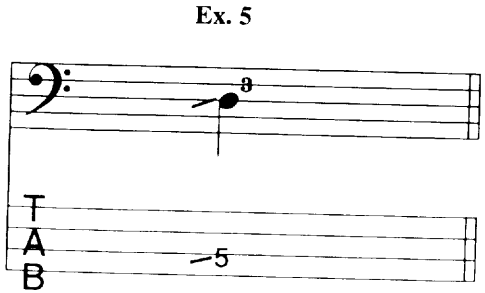


EXAMPLE 1 Hammer
1. Fret, then pick the D note.
2. *Hammer* (slam) down the third finger to sound E.
(If you prefer, you can use your fourth finger instead of your third finger to relieve the stretch.)



EXAMPLE 2 Pull
1. Place the third finger on E and the first finger on D.
2. Pick the E note.
3. *Pull* the second finger away from E to sound D.
(Again, the fourth finger can be used in place of the third finger to lessen the stretch.)

EXAMPLE 3 Slide up #1
1. Play the D note, then . . .
2. *Slide* the first finger <u>up</u> to the seventh fret to sound E.



EXAMPLE 4 Slide down
1. Play the E note, then . . .
2. *Slide* the third finger <u>down</u> to the fifth fret to sound D.

EXAMPLE 5 Slide up #2
Slide up to the D note from a lower (but unspecified) fret.